"those enduring matinee idols"

FOR THE SERIAL LOVERS WHO STILL REMEMBER SATURDAY MATINEES

JUNE — JULY 1970
VOLUME 1 - CHAPTER 5

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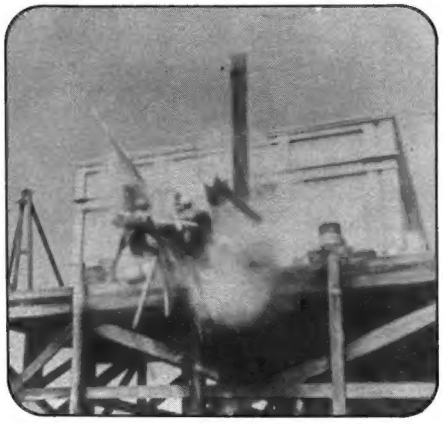
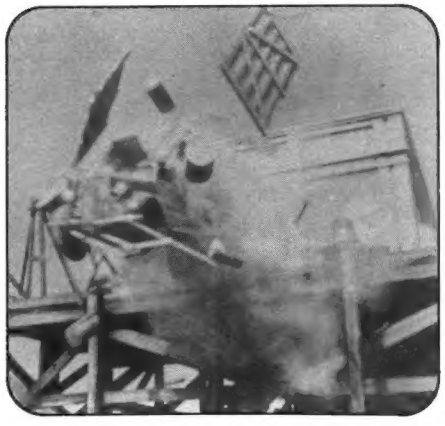
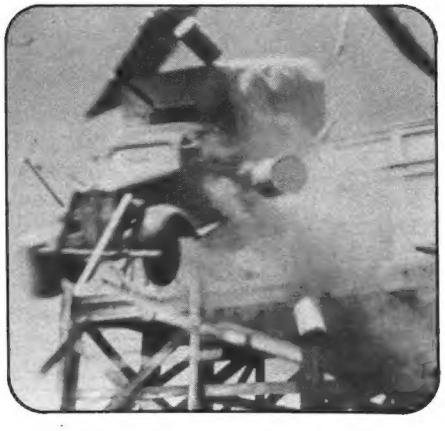






A vehicle plumping toward certain destruction (particularly when the hero or heroine happened to be aboard) was a favorite of serial producers. It not only made audiences wince (joy!), but when such action was staged by special effects technicians using miniature props, it could be executed at far less cost and with greater realism.

The best provider of miniatures in the business was Howard Lydecker (see pg. 13). But once in a while he had his problems with accuracy —like when the rear wheels on the truck in the sequence shown here "fell off." No matter, since the action unreeled was done so swiftly and spectacularly at the finale of chapter six of THE MASKED MARVEL, the audience was oblivious to the "goof."

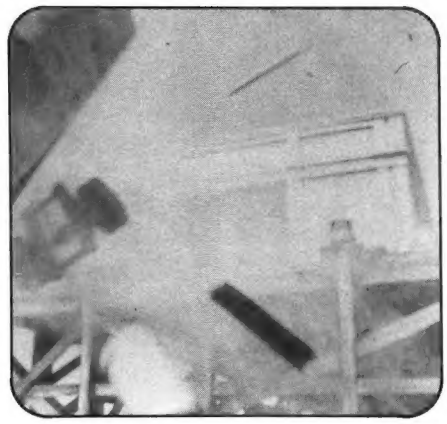
*

THE MASKED MARVEL was an excellent effort by Republic Pictures in '43 at emulating what they had previously, and skillfully, done five years earlier when they brought THE LONE RANGER to serial enthusiasts: *mask the hero* until the final reel of the last chapter—and, along the way, have a number of dressed-alike "suspects" as candidates for the chief protector of justice.

And not unlike T.L.R. (see pg. 25), the script writers displayed indecision in making up their minds as to just which "suspect" would be exposed as THE MASKED MARVEL. For background. By the end of the final episode, the possibilities had been narrowed from four to two: Bob Barton (actor David Bacon) and Terry Morton (Bill Healy).

Now to the final revised shooting script (dated 7/6/43).

(Continued on Page 60)



Mascot Pictures followed up their fabulously successful PHANTOM EMPIRE in May of '35 with another box-office blockbuster: THE MIRACLE RIDER.

Of particular note is that producer Nat Levine got his full measure of work out of Tom Mix. The first chapter was the longest in serial history; it was Mascot's only cliffhanger to be stretched over 15 episodes. Unfortunately the scenario did not warrant the length. Not to say the serial lacked its moments. This editor can fondly recall the villains' radio-controlled glider, with Mix aboard, hurtling toward earth and inescapable demolition.

How did Tom evade death? By parachute. And how did the parachute get into the glider? When you are 9-years-young such a logical question is not supposed to enter the mind!

Shown (L. to R.) in the photo are Charles Middleton, Jason Robards, and Mix.

The following MILESTONE appears in TIME CAPSULE/1940, page 187.

●

DIED: Tom Mix, 60, oldtime cinestar of 370 Western films; instantly, when his car turned over near Florence, Arizona. Pennsylvania-born, he rough-rode with Colonel Theodore Roosevelt thru the Spanish-American War, soldiered in the Philippines, Boer War, China's Boxer Rebellion, returned to become a Texas ranger. Hired by a movie company to supply horses, extras, while on "location," Mix soon passed to stardom and a pedestal as U.S. boyhood's Hero No. 1. In the films he could never smoke, always married a schoolteacher or rancher's daughter. In 1932, rolled on and badly injured by Tony, the Wonder Horse, Mix retired, was last week advance-agenting a circus when his car pitched at a highway detour.

●

If you are a collector of classic trivia, then you know that the TIME magazine write-up (like so many others concerning Mix) was based on truth, half-truths and untruths. Reason for the latter are the reams of propaganda released by over-imaginative studio publicity departments during Mix's heydays.

For the record, Tom Mix was born 1/6/1880 in Mix Run, Pa. (near Dubois). Death came on 10/12/1940 while driving his Cord sports car near Florence, Arizona.

Mix made 400 silent movies, and only ten sound films. His first movie *ever* was a documentary called "Ranch Life in the Great Southwest," released in 1910.

Mix, indeed, rode with Teddy Roosevelt up San Juan Hill; suffered ten bullet wounds during his military career. The fact he served in the (Boer) South African War between 1899 and 1902 is difficult to swallow. He did break horses in Denver that were shipped to the British.

The first Tom Mix horse was *Old Blue.*

Mix was never on the radio serial bearing his name. He was portrayed by three different actors between 1933-1950.

Tom Mix certainly did not retire in 1932. He starred as the "Idol of Every Boy in the World" in the Mascot 1935 serial, The MIRACLE RIDER—*and that's what this story is all about!*

THE MIRACLE RIDER was Tom Mix's only serial and last film. It was a modern-day Western with trucks, autos and airplanes that could be wrecked or blown-up to provide thrills.

Top featured billing went not to the excellent cast, but Mix's horse, Tony, Jr. Heroine was Joan Gale playing an Indian princess. Earlier (1932) she had been under contract to Fox Studios. Along with her three sisters (Jane, Jean and June), they appeared in two features together—then went their separate ways.

Backing up Tom and Joan were Mascot's stable of reliable supporting actors: Edward Hearn, Bob Kortman, Wally Wales (Hal Taliaferro), Edward Earle, Tom London, Lafe McKee and Jack Rockwell, all of whom appeared in MYSTERY MOUNTAIN; plus Robert Frazer, Pat O'Malley, Jason Robards; and, as number one villain, Charles Middleton.

Directors were B. Reeves Eason and Armand Schaefer.

The plot was skinny and most of the chapter endings were lacking in imagination with the "escapes" predictable.

As leader of the State Rangers of Texas, Tom Mix and Ruth (Joan Gale) battle to save the Ravenhead Indians from being driven off their land by Zaroff (Charles Middleton) and his cutthroat band who covet the ore hidden there. They need the ore to produce "the world's deadliest explosive" called "X-94." That's it.

Here were the climaxes:

CHAPTER 1, *"The Vanishing Indian"* —Tom trails one of Zaroff's henchmen on a runaway oil truck, only to be caught when it is destroyed in a terrific explosion.

CHAPTER 2, *"The Firebird Strikes"*—Zaroff and crew send Mix skyward in a radio-controlled glider, which hurtles earthward in a death-crash.

CHAPTER 3, *"The Flying Knife"*—Tom discovers the gang's secret hideout. In creeping out, he is shot at.

CHAPTER 4, *"A Race With Death"*—Ruth, in a flaming wagon, is carried down the road by runaway horses; Tom is shot from his horse. Apparently both have lost their mad race with death!

CHAPTER 5, *"Double-Barreled Doom"* —Mix walks into a trap where a shotgun fires its deadly blast in his very face.

CHAPTER 6, *"Thundering Hoofs"*—Tom takes a terrific fall from Tony's back under the thundering hoofs of pursuing horses.

CHAPTER 7, *"The Dragnet"*—When Tom pursues the "heavies" down a cliff their six guns spit death and he falls, seemingly a riddled corpse.

CHAPTER 8, *"Guerrilla Warfare"*—A bottle of "X-94" is hurled at Mix, calculated to blow him to atoms.

CHAPTER 9, *"The Silver Band"*—Ruth is jerked lifeless from her horse by a rope the gang stretch across the trail.

CHAPTER 10, *"Signal Fires"*—A thundering explosion blots Tom and a traitorous Indian halfbreed from sight.

CHAPTER 11, *"A Traitor Dies"* —Mix is cornered and Zaroff's gunmen pour upon his hiding-place a deadly volley of shots.

CHAPTER 12, *"Danger Rides With Death"*—Minions of Zaroff speed away in an oil truck, and when Tom pursues they shoot him down in cold blood.

CHAPTER 13, *"The Secret of X-94"*—Caught between Tom's Texas Rangers and opposing gunmen, Ruth plunges her car over an embankment toward waiting death.

CHAPTER 14, *"Between Two Fires"*—About to arrest Zaroff, Tom is surprised by his henchmen who seem about to shoot him down.

CHAPTER 15, *"Justice Rides the Plains"* —Battling Zaroff in a racing, explosive-laden car, Tom leaps to safety while his opponent is killed. A celebration by Mix's Indian friends rounds out a happy ending.

RUSTLERS OF RED DOG marked the first of four serials John Mack Brown did for Universal Pictures. It was released in January, 1935.

Interestingly, RUSTLERS had not one, but three heroes: Jack Wood (Brown), Laramie (Raymond Hatton) and Deacon (*surprise,* Walter Miller). Villainous assaults on the trio were steered by Rocky (H.L. Woods, later to be known as Harry Woods). The heroine was called Mary (played by the very competent Joyce Compton). William Desmond had a small part in the proceedings.

The Western plot concerned rustlers, of course, plus gold, and had a full quota of rampaging Indians — all under the direction of Louis Friedlander.

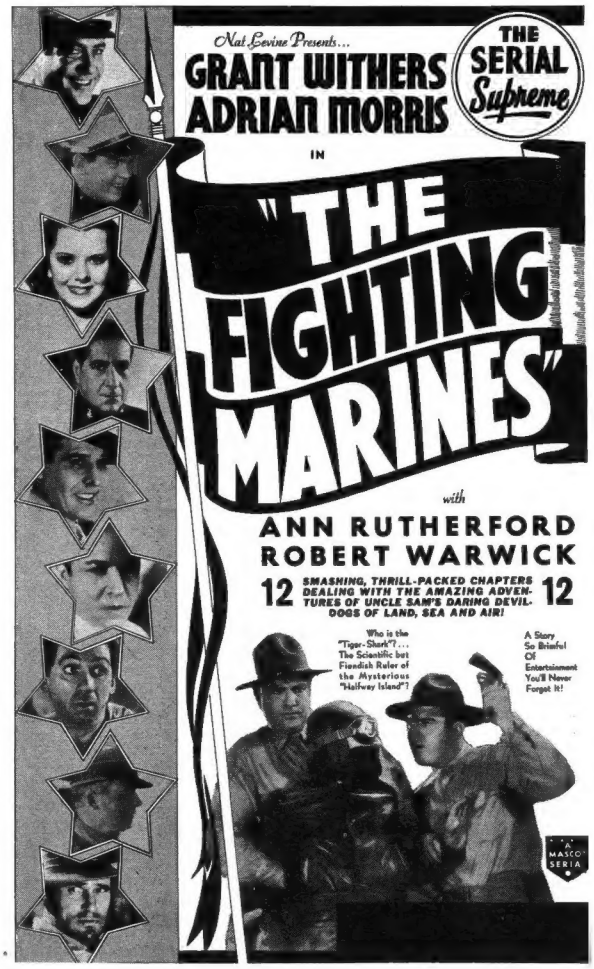
One "unusual" climax came at the end of chapter nine. Jack Wood is shot and falls to the floor. Unusual because when chapter ten opens *he is actually wounded* (though only slightly).

The scene shown is from chapter five. Jack makes an unsuccessful plea for the lives of Deacon (left) and Laramie (3rd from right). He agrees to satisfy the superstition of the Indians: to shoot his friends and then allow himself to be burned at the stake. AH!—but thru trickery with his horse, Jack manages to inspire a stampede of the Indian's animals and in the ensuing excitement the trio (plus Mary) escape.

●

**CHAPTER TITLES**

1. **Hostile Redskins**
2. **Flaming Arrows**
3. **Thundering Hoofs**
4. **Attack at Dawn**
5. **Buried Alive**
6. **Flames of Vengeance**
7. **Into the Depths**
8. **Paths of Peril**
9. **The Snake Strikes**
10. **Riding Wild**
11. **The Rustlers Clash**
12. **Law and Order**




**THE CAST**

| | |
|---|---|
| Corporal Lawrence | Grant Withers |
| Sergeant McGowan | Adrian Morris |
| Sergeant Schiller | George Lewis |
| Frances | Ann Rutherford |
| Colonel Bennett | Robert Warwick |
| Douglas | Robert Frazer |
| Steinbeck | Frank Reicher |
| Metcalf | Warner Richmond |
| Ivan | Richard Alexander |
| Pedro | Donald Reed |
| Gibson | Max Wagner |
| Kota | Jason Robards |
| Miller | Tom London |
| Pete | Ted Adams |
| Buchanan | Frank Glendon |
| Crowley | Stanley Blystone |
| Red | Milburn Stone |
| Captain Holmes | Franklin Adreon |

Directed by B. Reeves Eason and Joseph Kane
Supervised by Barney Sarecky

## EPISODE 1/*HUMAN TARGETS*

Action commences on Malaga Island, a tropical isle somewhere in the Pacific. A detachment of U.S. Marines battles a gang of native bandits who are holding Sgt. Bill Schiller a prisoner. From him they hope to learn the secret of his invention: a new type of gyro-compass. Schiller has managed to resist the efforts of the bandits, when the Marines come to his rescue. Corp. Lawrence (Larry) blows up the enemies' ammunition dump and in the confusion, Schiller is liberated. Aiding Lawrence is Sgt. (Mac) McGowan (who also happens to be Larry's friendly rival for the attention of Schiller's sister, Frances).

Returning on a transport ship to the USA, Schiller announces that the Marines are going to test his gyro-compass. And test it they do. It proves highly successful in keeping a plane on a true course despite every intentional effort to fault it.

Col. Bennett, commandant of the base, feels the compass is the answer to an enigma plaguing the Marines. For quite some time, the Marines have attempted to set up a landing field on Halfway Island, but every plane approaching the mid-Pacific island has run into a mysterious magnetic "dead-spot"; their instruments malfunction, causing the planes to crash. Bennett has a suspicion that Douglas, a civilian engineer/industrialist, might have something to do with the situation since he has been trying to convince the Marines they should utilize his idea of a floating airfield near the island. If his project fails, and the Marines build on Halfway Island, he stands to lose a fortune.

At his office, Douglas tells his secretary: "I've got some important work to do. I don't want to be disturbed." He closes the door, walks to his desk, picks up the phone receiver, and dials.

The scene abruptly shifts to Steinbeck, a renegade scientist. He has a laboratory hidden away in a large storage building somewhere in the city.

"Yes . . . Yes . . . I'll call you back later." He hangs up the receiver and picks up another. [Editor's Note: The audience hears, but does not see, the party at the other end of the line.] "This is the *Tiger Shark.* The Marine plane, DX19, has just taken off. Contact the men on the island right away."

Thru the use of a weird television device and helmet, Steinbeck contacts Halfway Island. It is there that agents of the *Tiger Shark* (Metcalf, Ivan, Pedro and Gibson) are secreted in an old mine connected to a series of caverns.

Metcalf announces, "Well, countin' that last haul, we got over three hundred thousand dollars worth of loot stored up in this cave."

"Hmph! As far as I'm concerned, I'll take my share right now and give this island back to the natives," snarls Gibson.

"You'll take your share when the *Tiger Shark* gets ready to give it to you—and not before!"

Ivan joins the conversation. *"Tiger Shark! Tiger Shark!* Every day we risk our life for him, and we don't even know who he is!"

"You better be careful what you say. Better men than you have tried to find out who the *Tiger Shark* really is, and you know what happened to them."

At this juncture, Steinbeck comes thru on the TV screen and transmits *Tiger Shark's* orders. Metcalf tells the others: "Men, here's one we can't afford to miss. It isn't loot this time—it's our necks."

The "heavies" take up positions at different appliances, chief of which is a device called the "Gravity Gun"—capable of exerting a powerful magnetic force to pull any plane to earth.

Schiller's plane (minus the gyro-compass) passes over the so-called "dead spot" and falls victim to the "Gravity Gun"—but not before he is able to radio: *"Plane out of control! We're falling! The motor is dead! We are going to crash!"*

Marine and other government planes conduct a futile search for Schiller's aircraft.

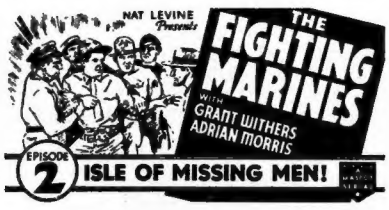
Several days later, Frances is called to Douglas' office to "discuss something important." While waiting for Douglas, who is out, she notices her brother's gyro-compass and takes off with it. From a phone booth she calls Col. Bennett's residence. But Bennett is out and Kota, Bennett's houseboy, takes the message that Frances is on her way there with the compass.

Just as Kota hangs up the receiver, Bennett walks into the room with Douglas. Kota relays the message—yet both men find it difficult to believe Frances could have the gyro-compass. Douglas leaves, announcing he is going to return to his office. After departing, he enters a telephone booth and starts to dial . . .

. . . when the story moves swiftly to Steinbeck's secret lab. The phone rings and he answers. "Yes . . . Right away, sir." Turning to Miller, he says: "Orders from the *Tiger Shark*. Frances Schiller is on her way to the Marine base with the gyro-compass. It is up to you to stop her before she reaches Colonel Bennett."

Frances reaches the base, only to have Miller steal the compass. Her cries for help are heard by Larry and Mac. (Fortunately they are in close proximity wiring some old planes to be used for target practice.) Larry chases Miller, who heads for the plane Mac is working on. Miller assails Mac, knocking him out in the cockpit; Mac hits the radio contact switch, sending the plane into the air by remote control. Larry gets aboard the plane as it takes off, and tries frantically to arouse his friend. The gunnery ground crew, not knowing that their target has two passengers, fires at the plane, *hitting it, and sending it hurtling to certain destruction!!*

*




Larry manages to revive Mac . . . and Mac cuts off the robot control, then puts the plane into a dive so it *evades the firing range* of the gunnery crew. [Editor's Note: In other words, a "cheat" escape was conveniently managed by the film cutters.]

Larry and Mac rejoin Frances, who tells them what happened. Miller drives off with the compass and the two Marines, along with Frances, pursue him at a distance. At an old warehouse, Miller joins three cohorts, including Pete (a pilot about to take off for Halfway Island to pick up "a load of loot"). Larry and Mac are following Pete to the roof when they are sighted. A fight ensues. The Marines best their attackers and lock them in a closet, then take off for the roof and capture Pete, who is about to escape in his catapult-launched plane. Larry writes a note, wraps it around a rock, and tosses it to Frances (waiting in the car below). The note explains that they are going to Halfway Island (in Pete's plane). Larry has no difficulty finding the "Catapult Release" since it's clearly labeled as such.

When Frances delivers Larry's message to Bennett, he is in conference with Douglas. Douglas defends himself against Bennett's suspicion that he is the *Tiger Shark*. Bennett leaves the room, not telling Douglas the note's contents. Then Douglas exits and heads directly for a phone booth.

Once more Steinbeck makes an appearance. Into the phone receiver he says: "Yes, *Tiger Shark*. I know. M4-0 just called and said those two Marines were on their way in our plane. I was just about to contact the island when you called."

Metcalf and his colleagues are alerted to the approaching plane. They prepare to put the "Gravity Gun" into play.

Re-enter Sgt. Schiller, who escaped the plane wreck (in chapter one). He sneaks into the tunnel and holds the "heavies" at bay with a stick of dynamite.

Larry and Mac land on the island and quickly spot the entrance to the mine (unaware that it leads to the gang's hideout).

Schiller is rushed and overpowered. In the fight that follows, a rope mooring an explosives-laden ore truck is knocked loose. The truck goes hurtling down the mine rail tracks. Larry and Mac appear at the mine entrance *. . . only to see the truck come rushing toward them, crashing and exploding in a massive blast!*

*(Concluded in Next Issue)*

**THE FIGHTING MARINES** was Mascot's last serial, and released thru Republic film exchange facilities in late 1935. For some reason, the copyright date shown on the title frame was 1936. The serial was preceded by **THE ADVENTURES OF REX AND RINTY**, which will be written-up in chapter six of **TEMI**.

Action (in photo) was the climax of chapter seven, if you would believe the pressbook. Actually, it never occurred. There is a confrontation with natives early in episode eight, but our heroes, Grant Withers (left) and Adrian Morris, never face such imminent extinction.

Our thanks to three **TEMI** fans who made coverage of **THE FIGHTING MARINES** possible. **ERIC HOFFMAN** wrote the scenario from the film cutting continuity; however, before we got around to asking him to add dialogue, he had traded-off the script to **JIM SHOENBERGER**. Happily, Jim came thru and loaned it to this editor so a few sapient phrases might be included. And **JIM STRINGHAM** contributed the ads and photo.

REPUBLIC PICTURES
PRESENTS

# DICK TRACY

Produced by Nat Levine
Assoc. Producer - J.L. Wickland

Based on Cartoon Strip
by Chester Gould

DIRECTED BY

RAY TAYLOR
ALAN JAMES

CHAPTER TWO

## THE BRIDGE OF TERROR

DICK TRACY is *not* immobilized by one of the fallen steel girders. [Editor's Note: So the conclusion of chapter one turned out to be "a cheat ending."] Tracy picks himself up and proceeds to where Burke's vehicle had been blocking the entrance to Bay Bridge. In the meantime it was pushed out of the way. The caravan of trucks starts passing over the bridge.

Gordon, in *The Wing:* "Increase your volume . . "

"I'm givin' it (the disintegrator) everything I've got!!!"

"Take 'er up in the stratosphere. We're gettin' out of here!" exclaims Gordon.

Tracy phones the police airdrome and orders a patrol plane sent in pursuit. But it proves no match for *The Wing*, which can rise above the ceiling of the small aircraft.

Gordon commands his crew to "land at the power plant."

*

Back at F.B.I. headquarters, Tracy, Anderson, Steve and Gwen discuss their monumental problems: Burke is in custody, but will not talk; *The Wing* has disappeared, but the sound disintegrator aboard it "must be destroyed since it's a menace to the entire nation."

Enter a fiery old lady who gains access to Tracy's office only after knocking Mike over the head with her umbrella. Since no one else will hear her out, she has come to Dick for help. Her problem is her "white leghorn chickens."

"Ever since that peculiar hummin' sound comes from that old power plant on the other side of the hill they won't lay worth a ding dang."

The building turns out to be the abandoned Sierra Pacific Power Company.

*

At the power plant, huge doors (operated by an electric winch) open to admit *The Wing*. Once inside, a gangway is let down from the undersection of the aircraft. Gordon walks down it and heads for a telephone to call *The Lame One.*

"That G-man brother of mine messed things up at the bridge."

"Don't talk of failure, Gordon. We can and must gain the power we seek."

*

Later, Potter and Odette come to call on Tracy to inquire if he has a lead on his brother's whereabouts. Dick cannot tell them a thing except that he feels certain Gordon is alive.

Dick Tracy, Arthur Potter and Walter Odette.

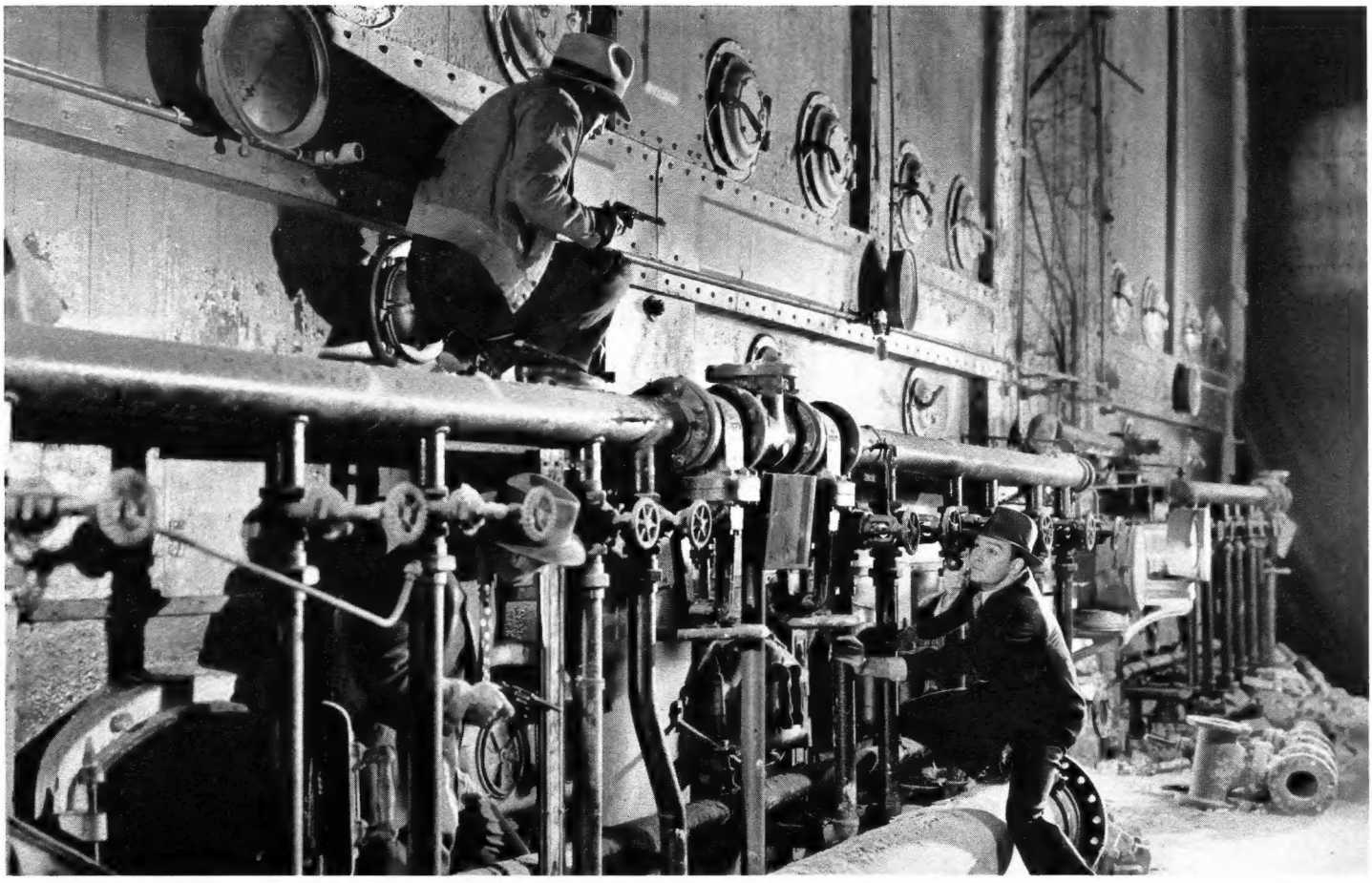
After they depart, he and Gwen examine dust particles, under a microscope, taken from Burke's clothing. They prove to be 43% asbestos fiber.

Amazingly Dick surmises there is a good chance that Burke picked up the dust at the Sierra Pacific plant. His reasoning is that a power plant has steam pipes, and steam pipes are covered with asbestos . . .

Dick and Steve take off for the plant. A watchman admits Dick after seeing his badge; Steve waits outside in the car. All is above suspicion except for one locked building that the watchman claims he has no key to gain access. Dick shrugs this off and leaves the premises. Returning to Steve and the car, he says: "We're being watched by a dozen guys . . . that's *The Spider's* den all right. Start the car and let's go." [Editor's Note: For the very first time, Tracy refers to his chief antagonist by name: *The Spider.* Yet the prologue preceding chapter two clearly labels him *The Lame One* (see pg. 37).]

Tracy returns alone to the power plant, approaching it from the opposite side of where the watchman stood guard. A barbed wire fence separates him from the plant. Magically, he finds a long piece of pipe and pole vaults over the fence.

Once inside the plant, *action* dominates the proceedings. First there is a hide-and-seek chase between Tracy and half-a-dozen "heavies"; this is followed by a gun battle.



In another part of the building, the shots are heard by Gordon and a pilot. "Stand by the plane," Gordon orders. "Be ready to take off at a moment's notice." (The plane is a small craft, and not *The Wing.*)

*The pace quickens.* Tracy gains access to *The Wing,* finds the disintegrator, and destroys it with a hammer. Steve appears and knocks out the pilot (of the small aircraft). Gordon, meanwhile, is lured to *The Wing* -- but not before Dick has made good his escape.

Dick and Steve converge—quickly decide to take off in the readily available aircraft with its single propeller whirling.

But a spark plug is shot away before the plane can get fully airborne.

The propeller slows . . . *stops!!!*

A trestle bridge suddenly looms in the direct path of the plane. Without power, it cannot gain altitude. Dick and Steve "duck."

The plane crashes into the bridge, *bursting into flames!!!*

## CHAPTER THREE

# *THE FUR PIRATES*

Contrary to reason, but nevertheless true, Dick and Steve are thrown clear of the "furiously blazing" plane . . . and run to their automobile.

In the distance, they see *The Wing* taking off and speculate over where it is going.

Aboard *The Wing,* Gordon commands: "Get into the stratosphere before you set your course for our number two base."

At Cragg's Head, *The Lame One* and Gordon discuss the capture of Burke. [Editor's Note: Repeating his entrance in chapter two, the camera is on *The Lame One's* clubfoot as he walks to his desk, then shoots over his shoulder once he is seated. So, again, we do not see his face.]

*The Lame One* concludes, "Burke is yellow at heart, and if they sweat him, he might talk."

"Burke knows we have made arrangements to get him out," Gordon responds. "He will keep his mouth shut."

"Then we can go ahead with our plans."

*

*The Lame One's* plans are ambitious: smuggling furs valued at a million dollars off the S/S Morovania. Commander Brandon, head of the local police, alerts Tracy that he expects trouble when the Morovania arrives. Too, it is to arrive a day earlier than originally scheduled. But Tracy declines to assist since it is "out of my department . . . besides, I'm concerned with the Spider Ring."

Later, a package is sent to the jail for Burke. Steve intercepts it and takes it to Dick and Gwen for analysis. They find a secret message: "Morovania alters plans. Release you tomorrow."

"Morovania?" questions Gwen. "That's the liner Commander Brandon was speaking about."

"Brandon was right in suspecting the furs were on board the Morovania. The Spider's men will be too busy (today) getting hold of them to free Burke."

"If we could only make Burke talk."

"Maybe he won't have to talk."

Thru an elaborate strategem, Burke is allowed to escape and Tracy follows him to an abandoned tramp steamer anchored in the river basin.

Aboard the steamer, Tracy "thinks" to radio not the F.B.I., but Mike and Junior for assistance. Then he is set upon by a man named Max. Dick is knocked to the floor, and as Max starts to fire his revolver at him, Gordon enters and grabs his arm.

"Why didn't you let me . . ." questions Max.

"Not yet. Tie him up."

The assault on the Morovania follows.

"The Morovania is entering the harbor. The wind is just right for a smoke screen."

Smoke and gas fumes are shot out of a machine. The combination proves highly effective in engulfing the Morovania and incapacitating the Captain and crew. Equipped with gas masks, Gordon and his band of "heavies" take off for the ship in a motor launch and speed boat.

Meanwhile, the bound Dick Tracy succeeds in rising to a sitting position. He touches a signet ring on his finger with his thumb and a small blade shoots out. Suffice to say he gets "free" and makes his way to the deck. A coughing, choking Tracy turns off the valve on the smoke machine. *Then he leaps overboard!*

Steve, Brandon, and two other men luckily pass by in a police launch and rescue Dick. They head for the Morovania.

Gordon (on seeing the approaching boat): "We'd better get out of here." But only he and one "heavy" take off, escaping in the speed boat and leaving the launch behind.

*Quickly!* Dick Tracy jumps from the police boat into the unmanned enemies' launch. He uses it to pursue the fleeing Gordon.

Two large steamers are in the harbor. The distance between them slowly narrows as they swing toward one another.

Gordon and his henchman (in the speed boat) move along between the two ships, hoping to elude Dick Tracy.

The henchman panics. "We can't make it thru here . . . we'll be killed!" *They make it!!*

Now it's Dick's turn to travel down between the two steamers. *The opening becomes smaller.*

Tracy reacts (anxiously) as the ships come together. He grabs a boat hook and wedges it horizontally across the cabin. He holds on steadfastly as the ships continue on their collision course and (presumably) *crush Tracy's launch!!!*

CHAPTER FOUR

# *DEATH RIDES THE SKY*

Tracy jumps into the water. Fortunately, two men at the rail of one of the ships see Tracy's plight and throw him a life preserver. He escapes.

The next adventure commences with a radiogram sent to the commander of the dirigible Pacific Queen, which is headed for San Francisco. "Dick Tracy and assistant enroute in plane. Guard Mogra necklace. Introduce as newsreel cameramen. Confidential." It is signed by Clive Anderson.

After reading the radiogram, Cdr. Crane observes, "It's uncanny how these G-men get on the trail of crime."

Pick-up gear on the dirigible allows the plane bearing Dick and Steve to hook on. A rope ladder is lowered so they can climb aboard. Once aboard, they are escorted to M'sier Renee's stateroom where Tracy tells of his suspicion the Mogra necklace, "worth a king's ransom," might be stolen. Renee says he is mistaken. Only an hour earlier he had put it away in its secret hiding place. But after pressing a concealed spring in the bottom of his suitcase, he sees an empty compartment.

Renee's valet, Renee, Cdr. Crane, Tracy.

As it turns out, a hunchbacked passenger named Mills has the necklace. But the "hump" is actually a parachute that he uses to make good his escape.

Later it is learned that Renee has an imitation of the necklace that even an expert jeweler would have difficulty in detecting as not being the original. Tracy plans to use it as bait in duping the Spider Ring into striking. The scheme is to announce to the newspapers that the stolen Mogra was a fraud, and M. Renee is taking off for home by plane with the genuine article. However, Renee's conveyance will be nothing more than a radio-controlled robot plane containing three "dummies" to lure *The Wing* out of hiding. Dick and Steve are to control the robot from another plane close behind.

*The Lame One* bites. "A clever trick, Moloch, but M. Renee has not outwitted us yet. Gordon must be told of this at once."

Junior noses around the robot plane at the airport, then decides to crawl inside for a closer inspection. Mike (stupidly!) closes the door. It is at this precise moment that Tracy sets the plane's propeller into motion and the craft is airborne.

Enter *The Wing* in hot pursuit.

Steve spots Junior in the pilot's seat of the robot plane. An aroused Tracy attempts to send the plane into a dive to escape the approaching *Wing*. But the radio control mechanism goes out of order.

Gordon, aboard *The Wing:* "Tell the gun crew to stand by."

Tracy crawls out on the wing of his aircraft. Miraculously, he is able to reach the undercarriage. While clinging to that, Steve positions the plane directly over the robot craft. Dick lets go. The transfer is a success. Then, Tracy proceeds to kick in the cockpit windshield and climb into the plane.

Shots ring out from *The Wing*. A bullet hits the instrument panel of the robot craft shattering it and filling the cabin with smoke. The plane goes into a spin, turning around and around as it plunges earthward.

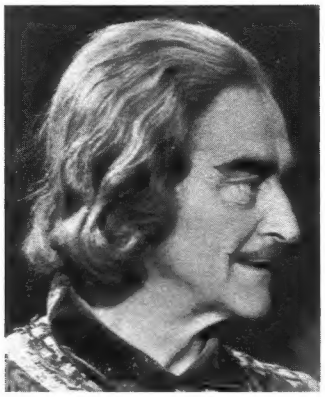
Gordon is pleased. "Good . . . that got 'em."

*(Continued Next Issue)*

# CHAPTER 13

**Necrology of Serial Personalities who, sad to say, are no longer with us.**

**Henry MacRae (1944)** — Serial director-producer *extraordinary* for Universal. Since he was the producer responsible for FLASH GORDON ('36), it is assumed his wisdom is what prompted Universal to buy the rights to the comic strip character, bring it to the screen, and realize a fortune at the box-office.

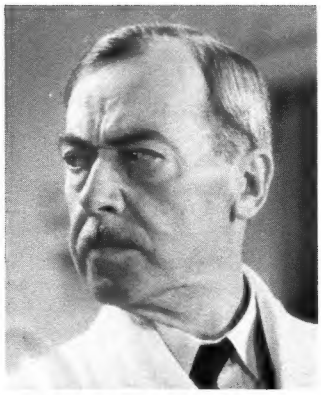


**Wheeler Oakman (1949)**— His familiar craggy face did credit to many a serial. The long hair was necessary for his role in SON OF THE GUARDSMAN ('46).

**Ray Taylor (1952)** — Serial buffs owe much to this gentleman. Out of 69 sound serials produced by Universal, he directed 39 (tho he received no credit for FLASH GORDON) between 1929 and 1946. Also helmed four for Republic, two for Columbia and did a solo stint for Principal. Quite a record!

**Dick Purcell (1944)** — Tragically, he was only in his thirties when he died shortly after playing the demanding role of CAPTAIN AMERICA, his only contribution to cliffhangers — and a good one.

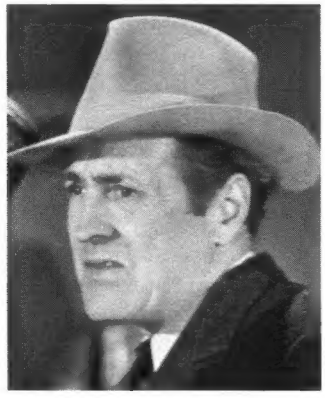
**James Durkin (1934)** —Died same year he made THE VANISHING SHADOW. Good character actor. Also in PERILS OF PAULINE ('33). Was he related to Junior Durkin?



**Johnny Arthur (1952)** — Really a comedian, so how he came to be cast as the Jap saboteur, *Sakima,* in THE MASKED MARVEL ('43) *should* make a dandy story.

**Francis Ford (1953)**—A star with Grace Cunard in silent serials. Then lent support to Universal's younger Thespians. Villain in BATTLING WITH BUFFALO BILL ('31).

**George Chesebro (1959)** — Alternated successfully between villain/hero. Career goes way back to "Hands Up" ('18) with Ruth Roland. Very effective in DAUGHTER OF DON Q ('46).



**Charles Stevens (1964)** — Always the half-breed conniving with "the boss man" to undo the hero. Raised particular hell in WINNERS OF THE WEST ('40).

**Harry (H.L.) Woods (1968)** — 99% of the time he encouraged the forces of evil—like in WINNERS OF THE WEST. Woods is second from the right. Behind him is Charles Stevens. (L. to R.) Charles Morrison, Roy Barcroft and Ed Cassidy (as a crooked marshall).

# THOSE ENDURING MATINEE FANS

**Without serial FANS, there would be no TEMI. So it is only fair to give them an oppartunity to speak out. Unfair is that space limitations necessarily mean abbreviating (in some cases omitting) the many fine letters received.**

## A CRITIC SPEAKS OUT

Do serials confuse children's minds?

I have often heard that remark. Personally speaking, from an intellectual standpoint, I think that children are too young to understand these films, as scenes depicting struggles between a gang of thugs and one poor, innocent victim, who, according to plan has the advantage over the gang, and carries thru for fifteen weeks of thrills, stunts and impossibilities, are far too vague for the average child's mind. In fact, practically all serials are an insult to human intelligence.

The constant use of weapons, clubs and knives do not tend to give the desired training to a child's mind thru the medium of the motion picture. There is no doubt that serials are a delight to these small minds; but why?

Actions speak louder than words to the average child. If there is action in a scene, there is action in the child's foresight also. What is in the child's mind at the time of a thrill? Oh! I wonder what's going to happen next, and so forth.

The more daredevil stunts — the more thrills — the more fights — the more impossibilities, the more a child is interested. Are serials produced for grown-ups? Are they merely produced for the younger generation? If they are produced for both old and young alike, there is no doubt that these films are not suitable for children, as it tends to corrupt their minds.

Comedies are the most suitable form of films for children's entertainment. Serials, educational films and society drama are of no avail; but Western stories are also very instructive to children — something with action, but sensible.

Wishing you every success with your magazine.

A.W.B.
Toronto, Ontario

(Editor's Note: TEMI fans will no doubt rise up in arms after reading this diatribe. Not necessary. The writer is probably no longer with us — since the critique appeared originally in *Motion Picture* magazine, August, 1922!!!! Its purpose here is simply to show that all serial villains didn't appear on screen.)

* * *

## ROBERT KORTMAN

In compiling your list of meaningful contributors to the serial legacy, I am happy to see you didn't overlook Bob Kortman (among his many villainous characterizations, *Magua* in LAST OF THE MOHICANS). While no great shakes as an actor, his incredibly malevolent face is second only to Karloff's. Relegated usually to bit roles in C-westerns (one of the muttering gunmen backing up the play of the Top Heavy), he could somehow stand out in a milling crowd scene.

Jack Laird
Universal City, Calif.

## THE IRON CLAW

Your mention of Charles Quigley (pg. 34) appearing in THE IRON CLAW brings to mind my reaction to a single episode of the serial that I recently viewed: I never laughed so hard in my life! A remark was made during the screening that James W. Horne was originally a comedy director and he must have been a good one to pack in all the yoks. For example, a carload of six heavies are fleeing Quigley and the heroine. Suddenly the guy in the middle of the front seat starts laughing uncontrollably and, when his cohorts inquire with some irritation what is so funny, he replies, "We're running out of gas!" Too much. The best part of that serial, however, was Knox Manning's stentorian tones rendered at the rollup foreward at the beginning. He should have won an Academy Award for his "Whooooooo IS the Iron Claw!?" Which brings up a point. Did Manning (formerly a Los Angeles newscaster, now deceased) do every one of the Columbia serial "next week" endings? I do recall being quite surprised to have heard a different announcer at the end of one of the original BATMAN episodes, however, when that serial was re-released during the "camp" craze in '66.

Woody Langley
Studio City, California

* * *

## THE LAW OF THE WILD

While the lobby cards for this Mascot '34 serial (see pg. 27) advertise Rex and Rin-Tin-Tin, Jr. above the title, and Bob Custer, Ben Turpin and Lucile Browne (in that order) below the title, the actual film credits show Turpin billed ahead of Custer.

Jim Murray
Landsdowne, Pa.

On pg. 28, the mustachioed gentleman to the left front of Bob Custer is Hank Bell.

Wayne Campbell
Memphis, Tenn.

* * *

## MORE ON JOHN MERTON

Merton did indeed father six kids (pg. 46) — one of whom grew to stand on his own as a Republic serial "baddie," none other than Lane Bradford. I doubt father and son ever made the same casting sheet of any one serial, but Lane provided difficult times in such epics as ADVS. OF FRANK & JESSE JAMES, JAMES BROS. OF MISSOURI, THE INVISIBLE MONSTER, DON DAREDEVIL RIDES AGAIN, ZOMBIES OF THE STRATOSPHERE and, presumably his last, MAN WITH THE STEEL WHIP.

Dick Andersen
Chicago, Ill.

Visualize John Merton in the photo on pg. 46 without a mouth. Originally, all 17 of *Fu Manchu's* speechless dacoits were to be devoid of this part of their anatomy. Studio heads probably ruled the idea out as too gruesome for kids.

Eric Hoffman
Reseda, Calif.

* * *

## SPECIAL EFFECTS

That disabled dirigible in THE LOST JUNGLE (pg. 26) was as cheap a fake as ever appeared on the screen.

Wonder how frustrating it was for the Republic people in the '50s when they were making new serials with scissors and paste to see all of their very good dirigible footage unusable because of the passing of lighter than air flight?

Back to Mascot's "special effects." In THE HURRICANE EXPRESS, *The Wrecker's* men machine-gunned a train from their plane. In that shot the plane was transparent. There wasn't even a good reason to fake it. All they had to do was fly over the train and then add machine gun fire to the sound track. They even repeated the scene in one of the several economy chapters.

Jim Stringham
Lansing, Michigan

* * *

## DETECTIVE LLOYD

Your brief coverage of this Universal serial on page 14 did less than justice to a film of some historical interest. It was the first British sound serial, and, if we exclude some short-run chapter plays made for the children's Saturday morning cinema circuit, Britain's only sound serial. In 1931, Universal set up a subsidiary company to produce pictures in England to meet their requirements under the Quota Act, and called it, with nice nostalgia, Mutual Pictures. They made this one serial, then closed the company!

**CHAPTER TITLES**

1. **The Green Spot Murder**
2. **The Panther Strikes**
3. **The Trap Springs**
4. **Trailed by Wireless**
5. **The Death Ray**
6. **The Poison Dart**
7. **The Race with Death**
8. **The Panther's Lair**
9. **Imprisoned in the North Tower**
10. **The Panther's Cunning**
11. **The Panther at Bay**
12. **Heroes of the Law**

Henry MacRae came to England to produce, direct, and write the subject, the latter chore being shared by veteran Ella O'Neill. The original title of the serial, as shown in England, was *Lloyd of the C.I.D.* A feature-length version was released six months after the serial (Aug., '32) under the title *The Green Spot Mystery.*

Playing the lead was stage actor Claude Saunders, who had his name changed before release to that of the hero of the serial, Jack Lloyd. It was his only film. Muriel Angelus played Sybil Craig, the heroine, and Wallace Geoffrey was Giles Wade, the menace, otherwise known as *The Panther.* The plot concerned *The Panther's* gang seeking a sacred Egyptian Amulet.

Denis Gifford
Catford, England

# MISCELLENA

Cameo photos used in the masthead on page 49 are Roy Barcroft and Linda Stirling, as they appeared in THE PURPLE MONSTER STRIKES (Republic, '45).

*

Our thanks to Bob Tetzloff who did the DICK TRACY drawing on page 56. He is also doing the cover illustration for chapter six (out August 8th).

*

Suggest you buy the booklet, THE 'B' DAYS. Has 10 pages devoted to serials (plus 18 others on Westerns). Only $1.50. Write to: Wayne Lackey, 1496 Maxine, Memphis, Tenn. 38111.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| THE FATAL WARNING | MASCOT | 1929 |
| HOPE DIAMOND MYSTERY | KOSMIK | 1921 |
| KING OF THE KONGO | MASCOT | 1929 |
| KING OF THE WILD | MASCOT | 1931 |
| VULTURES OF THE SEA | MASCOT | 1928 |

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(Continued from Page 49)

(Scene 96) *Interior. Hamilton Residence Library: Close Shot. Night.* The room is empty . . . then the window curtains part and Marvel steps into the room. Alice enters from hall, reacts with smile of surprise, closes door.

(Scene 97) Camera is on Marvel and Alice . . .

Marvel: "I thought you might want this for a souvenir."

He removes the mask, disclosing the face of Bob, and hands her the mask. She takes his hand.

Alice: "Goodbye, Bob . . ."

Fade out as she smiles up at him. *End of serial.*

(Scene 98) *Shoot* the above scene in *duplicate* except to show *Terry instead of Bob* when mask is removed and change Alice's line to suit.

[Editor's Note: Bob's sequence was used in the version that reached theater screens.]

*

The private lives of the actors who were revealed as THE MASKED MARVEL and THE LONE RANGER had a tragic parallel. That is, each came to a violent end. David Bacon (M.M.) died 9/12/43 from a stab wound of the left lung — internal hemorrhage. Lee Powell (L.R.) was killed in action while serving in the Marine Corps during W.W. II on 7/29/44.

WHO IS THE MASKED MARVEL? The "suspects" are the four men in identical suits next to Louise Currie (who played *Alice*): L. to R. — Bill Healy, Rod Bacon, Richard Clarke and David Bacon. Pointing the pen at David is William Forrest (pawn of the Jap saboteur, *Sakima*).

Another MARVEL "suspect," eliminated in chapter eight, was Rod (Roddick) Bacon—*no* relationship to David. Both were born in 1914. Ironically, Rod died a violent death on 2/28/48 from a cerebral hemorrhage due to a fractured skull.

*

*Acknowledgments:* Pentagram Library furnished the six photos on pg. 49; C.M. Parkhurst sent along the excerpts from the shooting script; and Bill Stewart, in response to our query about the circumstances surrounding David Bacon's demise, went so far as to check the Calif. Dept. of Health to ascertain exact date and cause—and, while there, came across the info on Rod.


## SUBSCRIPTION INFO

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